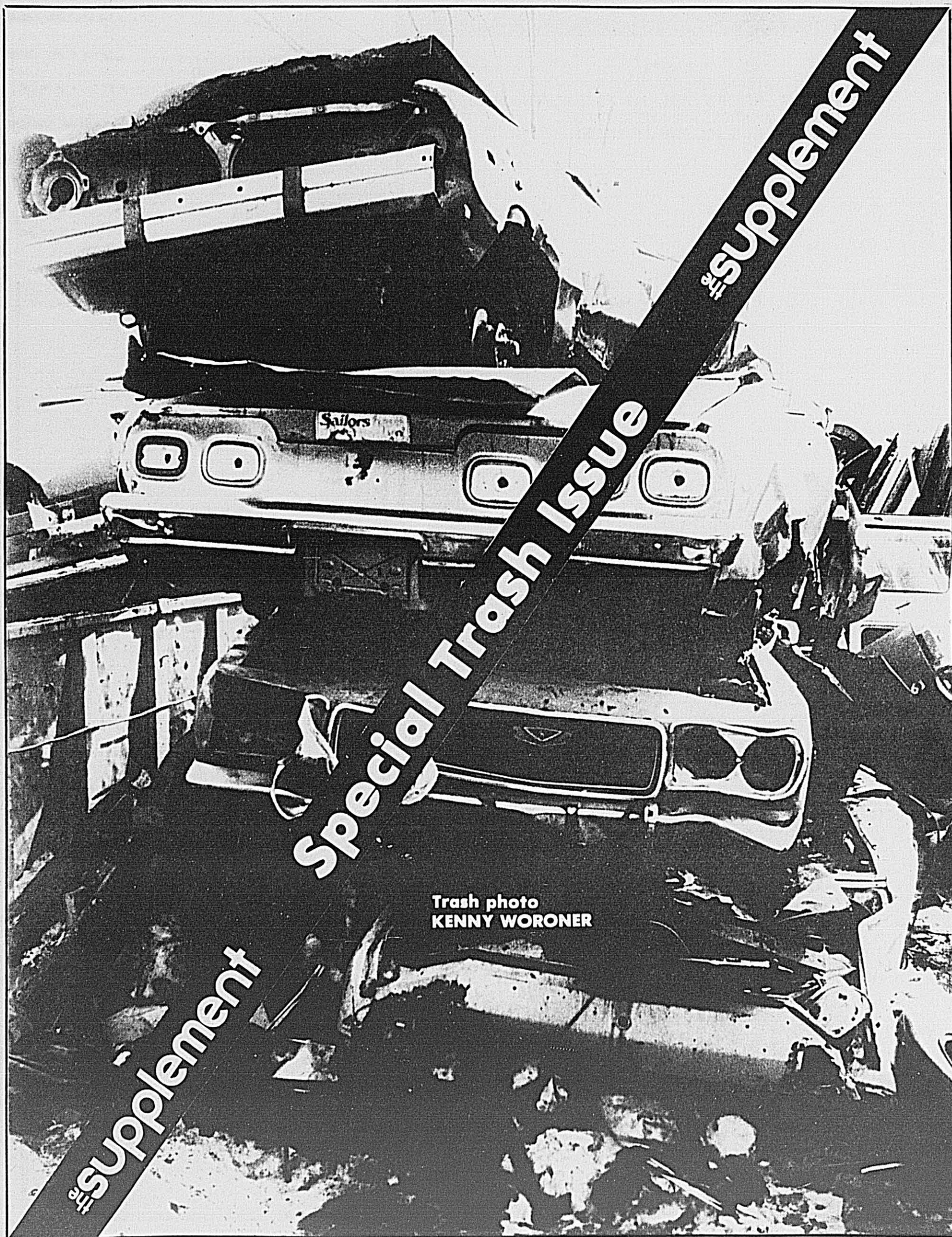


# THE MCGILL DAILY

Vol 73 N° 65

Thursday, 16 February, 1984

Montréal, Québec



Trash photo  
KENNY WORONER



# Students' Society ELECTIONS



TO BE HELD  
WEDNESDAY, MARCH 7, 1984  
(ADVANCE POLLS - MARCH 6, 1984 - PLACES TO BE ANNOUNCED)  
NOMINATIONS ARE HEREBY CALLED  
FOR THE FOLLOWING POSITIONS

## \*STUDENTS' SOCIETY EXECUTIVE

PRESIDENT  
VICE-PRESIDENT, Internal Affairs  
VICE-PRESIDENT, External Affairs

## \*BOARD OF GOVERNORS

ONE UNDERGRADUATE REPRESENTATIVE (incl. Law, Medicine & Dentistry)

## \*SENATE

ARTS (incl. Social Work)  
DENTISTRY  
EDUCATION  
ENGINEERING (incl. Architecture)  
LAW  
MANAGEMENT  
MEDICINE (incl. Nursing & P & OT)  
MUSIC  
RELIGIOUS STUDIES  
SCIENCE

1 REPRESENTATIVE  
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1 REPRESENTATIVE

DEADLINE: THURSDAY, FEBRUARY 16, 1984 (See below)  
CANDIDATE'S QUALIFICATIONS AND NOMINATING PROCEDURES:

### N.B.

Students in the Faculty of Graduate Studies & Research who wish to run for positions on Senate and/or the Board of Governors must contact the Post Graduate Student's Society at 392-5959

### EXECUTIVE

President — may be any member of the McGill Students' Society in good standing with the University except:  
i) partial students taking less than three courses

ii) students registered in the Faculty of Graduate Studies and Research who are non-resident students or full members of the teaching staff.

Nominations must be signed by at least 100 members of the McGill Students' Society together with their year and faculty.

Vice-Presidents, Int. & Ext. — same qualifications as for President. Nominations must be signed by at least 75 of the McGill Students' Society together with their year and faculty.

### BOARD OF GOVERNORS

Candidates must be members of the McGill Students' Society and must be registered at McGill University as full-time students in good standing following the normal load of courses per year. Nominations must be signed by at least 75 members of the McGill Students' Society together with their year and faculty.

### SENATE

Candidates must be members of the McGill Students' Society and:

1. be students in good standing who are registered full-time for a degree or diploma and have satisfied conditions for promotion in their previous year of studies.

or

2. be students in good standing who have satisfied conditions for promotion in the previous year of studies and who are registered in a degree or diploma program, but who are permitted by Faculty to undertake a limited program.

or

3. be students in good standing who are registered full-time or in a limited program for a degree or diploma, and who are repeating a year for reasons other than academic failure.

Nominations must be signed by at least 50 members of the McGill Students' Society who are in the same faculty as the prospective candidate together with their year and faculty, or by 25% of the student enrolment in the faculty together with their year and faculty, whichever is the lesser of the two.

N.B. Students in Continuing Education are NOT members of the Students' Society.

OFFICIAL NOMINATION FORMS ARE AVAILABLE AT THE STUDENTS' SOCIETY GENERAL OFFICE, ROOM 105 3480 McTAVISH STREET.

ALL NOMINATION FORMS MUST HAVE THE CANDIDATE'S SIGNATURE TOGETHER WITH HIS YEAR AND FACULTY, ADDRESS AND TELEPHONE NUMBER.

\* CANDIDATES MAY RUN FOR ONE POSITION IN EACH OF THE THREE CATEGORIES PROVIDED SEPARATE NOMINATION PAPERS ARE HANDED IN FOR EACH POSITION.

A PEN SKETCH OF 100 WORDS OR LESS AND A PHOTO OF THE NOMINEE MUST BE HANDED IN WITH THE NOMINATION.

ALL NOMINATIONS MUST BE SUBMITTED TO THE STUDENTS' SOCIETY GENERAL OFFICE IN THE STUDENTS' UNION NO LATER THAN:

4:30 P.M. THURSDAY, FEB. 16, 1984

c/o LESLIE COPELAND, Secretary

CATHERINE SHATZ  
Chief Returning Officer

## Daily Publications Society



Referendum questions will be accepted by the Chief Returning Officer until Monday, February 20, 1984

A petition calling for the proposed referendum question must have the signatures, student numbers, and faculties of not less than 500 members of the Daily Publications Society. Not more than 40 per cent of the required names may come from students in any one faculty.

For further information, contact the Chief Returning Officer at 392-8922.

CATHERINE SHATZ  
Chief Returning Officer

## STUDENTS' SOCIETY ELECTIONS

Call for Nominations

### CORRECTION

In the McGill Daily, February 13, 1984 and the McGill Tribune, Tuesday, February 14, 1984, nominations were incorrectly called for these student positions:

### BOARD OF GOVERNORS

One Graduate Representative

### SENATE

Graduate Studies (Professional)

1 Rep

Graduate Studies (Academic)

1 Rep

The elections for these three positions for students registered in the Faculty of Graduate Studies and Research are conducted by the Post Graduate Students' Society, not the McGill Students' Society as originally indicated. Call 392-5959 for information regarding these elections.

Catherine Shatz  
Chief Returning Officer  
McGill Students' Society

## McGill Students' Society RESPONSIBILITIES & REMUNERATION OF STUDENT POSITIONS TO BE ELECTED MARCH 7th, 1984



### President

The chief elected officer of the McGill Students' Society is the President whose duties are: to enforce the Constitution and By-Laws, to supervise the functions of the Executive Committee, to represent the Society in accordance with Students' Council policy, to set the agenda, date and time of Council meetings and to coordinate relations between the Society and the McGill Administration. The President is an ex-officio member of all Students' Society committees, the Senate and the Board of Governors and acts as chairman of the Students' Society Executive Committee. Remuneration for this position is approximately \$2,500. In addition, the By-Laws guarantee the President summer employment with the Society at minimum wage.

### Vice-President, Internal Affairs

The Internal Vice-President is responsible for relations between the Students' Society and all student organizations at McGill University and for Students' Society programming and communications. The Internal VP sits on the Executive Committee and Students' Council and acts as chairman of the Nominating Committee. He or she assumes the duties of the President in the event of resignation or impeachment. Remuneration is approximately \$1,500.

### Vice-President, External Affairs

The External Vice-President is responsible for relations between the Students' Society and student organizations outside of McGill University and relations with all levels of government. The External VP sits on the Executive Committee and Students' Council and is in charge of any external affairs committees established by Council. Remuneration is approximately \$1,500.

### Student Senators & Governors

Student senators & governors are responsible directly to their constituents but are encouraged to attend student caucus meetings organized by the Students' Society. Student senators and governors are eligible to run as one of three student senator and governor reps to Students' Council. Meetings of the McGill Senate are held approximately once every two weeks during the school year. The McGill Board of Governors meets about once per month during the school year.

### N.B.

Information regarding the call for nominations for all of the above positions may be found in this issue of the McGill Daily or this week's edition of the McGill Tribune.

Catherine Shatz  
Chief Returning Officer



# NEWS

## EUS takes loss on knockers

"We're just out to have a good time, not set standards for women's rights"

by Amy Kaler  
and Molra Ambrose

The rough and tumble of the mud wrestling controversy continued Monday at a press conference held by the Engineering Undergraduate Society (EUS).

An audience of approximately 200 male and 2 female

(tion) becoming way too paternalistic."

Hicks said the EUS had to find hotel accommodations for the Knockers for four extra days because the event was cancelled and relocated. He said the Students' Society could not

event degrading and sexist they can communicate their opinion to the EUS. They don't have a right to sabotage the event."

According to a woman who spoke on behalf of all the Knockers, "Everyone has their own opinion on everything. There's nothing wrong with our show. Maybe they (the protesters) will end up watching and seeing what it's all about. It's entertainment."

The spokesperson believed the event was "sort of like a women's lib thing — we're working for women to be in the same positions as men (in the ring)."

The show included an event in which women wrestled male tag teams of engineers.

"When we bring men into the ring and whip their butts, we're not following their standards," said the spokesperson.

"We're just out to have a good time — not to set standards for women's rights."

The event, which has been described as a "voyeuristic display of sexist self-indulgence" in a letter written by members of the Women's Union to Dean Stevenson, was defended by the spokesperson and the President of the EUS, John Marlowe, as "entertainment."

Although the spokesperson said, "We are not out to physically harm each other", the biggest laugh of the day was elicited by her statement that "I broke two girls' arms once."

Chorlton said he did not believe the EUS was infringing on the rights or sensibilities of

women engineering students in sponsoring the mud wrestlers.

"We most definitely take into account the considerations of our female members. There is no discrimination here. There is no attempt here to silence any women's group or individual," said Chorlton.

Members of the Women's Union planned to hold a demonstration during the Knocker's performance, but were too late to get a municipal parade permit.

The EUS executive hired security personnel for the event, but Chorlton said the action was not the result of a planned demonstration. In a later interview he added that the security people were member of McGill's security staff and were not engineering students.

"It is common practice to hire security when ticket sales are involved," said Chorlton.

Women's Union member Susan Carpenter-Britton said EUS members reacted negatively to notification of the planned protest.

"They said, 'Don't come with any banners or say you're representing the Women's Union because you're asking for trouble,'" she related.

The Knockers consistently defended their event as one which is not degrading, one of "give and take."

"Yeah," added one male spectator. "We give and you take."

Dean of Engineering Farnell would not comment on the event because he did not believe he was involved in it.



engineering students met the Chicago Knockers, an all-woman mud wrestling team. The press conference was a publicity measure for the Knockers, who performed Monday night at Royal Hall on the corner of Hutchison and Jean Talon, under the sponsorship of the EUS.

"Between 400 and 500 people were there," said EUS Vice President External Jeff Chorlton. Chorlton, who did not attend the event himself, was unsure if any women engineering students did go, and said it was a financial loss for the EUS.

The mud wrestling event was forced off-campus last week when the Dean of Students Robert Stevenson refused permission for the Knockers to perform in Currie gym on the grounds the event was "degrading (to women) and sexist." Stevenson, who has jurisdiction over student service buildings, was not involved in the room allocation of the press conference, which was held at noon in the Common Room of the McConnell Engineering building.

Sam Kingdon, Director of Physical Resources and Business Operations, also revoked a liquor license that had previously been issued for the event.

According to Students' Society President Bruce Hicks, McGill administration "without a doubt overstepped its bounds" in refusing to allow the event on campus.

Hicks is concerned about setting a precedent for administrative interference in student affairs. "They're (the administra-

hold the event because the Union Ballroom only holds 325 people and more were expected.

"If the university had not stepped in, the event could probably have been stopped because there were enough people upset about it being degrading," he said.

At the press conference, the Knockers fielded such questions as their response to campus protest over the scheduling of mud wrestling as part of EUS's programme.

Hicks said engineering students should have voiced their protest of the event, not students from other faculties.

"I think if people found the

## Cops beat up Five activist

Native woman held and interrogated on Litton bombing

by Albert Nerenberg

A member of the Vancouver Five Defense committee was picked up by the Vancouver City Police last Monday, beaten up, interrogated, and released the next day.

Jerry Ferguson, a young Native woman and a well-known anti-prison activist, was beaten about the face, kicked off a chair, and left in a police station isolation cell for several hours, according to a Vancouver source on the Defence Committee.

The police interrogated Ferguson about an anonymous pamphlet now circulating called "Bug Canada" which documents the recent closed sessions of the trial of the Van-

couver Five. Parts of the pamphlet were published in the *McGill Daily* and the *Concordia Link* last month.

Ferguson was on her way home at 18h00 when two police officers jumped out of a pad-dywagon and grabbed her. Ferguson broke free but the police caught her again, charged her with being drunk, and threw her head first into the wagon.

When she was taken to the police station, two plainclothes officers interrogated her for four to five hours about the pamphlet, the Vancouver 5, their supporters, stolen weapons, missing dynamite and the mailing list of the support committee. The officers repeatedly beat her during the interrogation and threatened

that, if she didn't answer the questions, she would "get hurt." After the beating, Ferguson was thrown into an unlit isolation cell until she was released at 03h00 the next morning. The police then followed her home.

A civil suit is now being filed against the police.

Vancouver and Toronto police are testifying in the trial of the Vancouver Five. The Five, Julie Belmas, Gerry Hannah, Ann Hansen, Doug Stewart, and Brent Taylor were arrested last January and charged with the fire-bombing of Red Hot (Vancouver Porn-video stores), the bombing of B.C. Hydro substation, and the Litton Cruise missile guidance system plant in Toronto.

## PGSS: votes 'no' to MSS fee hike

by Melinda Wittstock

The Post Graduate Students' Society (PGSS) voted yesterday to take a "NO stand" on the Feb. 16 Students' Society fee hike referendum.

With a margin of 23 to 9 and three abstentions, the PGSS opposed giving more money to a student organisation that deficit finances, consistently loses money on business operations, and is not accountable to graduate students.

Mover of the motion PGSS Board Secretary Steven Fraser said, "We should say 'no' until they put budget controls into effect, improve their accountability on campus, give us real facts and figures, not a political 'Up Your Dues' campaign, cut the high salaries of the five paid management positions, and stop deficit financing."

"There's been too much p.r. and not enough facts and figures. Until there are constitutional safeguards (concerning deficit financing), PGSS should take a stand against the 50 per cent increase," he added.

Vice President Finance Peggy Leech spoke of the financial "mismanagement" of Students' Society, saying, "we cannot agree to a fee increase until their constitution has been changed to stop deficit financing."

According to seconder of the motion Greer Nicholson, "they are running a number of business operations, and they are all losing money."

"Giving them a fee increase would be like giving a child's alcoholic parents a three gallon bottle of scotch. That doesn't solve the problem," she said.

Other PGSS councillors questioned giving Students' Society more money when the services they receive as graduate students are limited.

"They have devastated the clubs. Ten years ago, the Debating Union received \$11,500 and now they only get \$4,000. And clubs have no input, and no freedom," said Nicholson.

Another councillor complained of the high cafeteria prices saying, "they're not competitive; they're more expensive."

"I can't see how they aren't making money, yet they've lost money on just about all their business operations," she said.

Councillors opposed to the motion explained Students' Society needed an increase because of inflation, disrepair of the Union Building, and a lack of resources.



Daily Publications Society

# ELECTIONS

TO BE HELD  
WEDNESDAY, MARCH 7, 1984  
(ADVANCE POLLS - TUESDAY, MARCH 6, 1984  
PLACES TO BE ANNOUNCED)

Nominations are hereby called for the position of  
**REPRESENTATIVE TO THE BOARD OF DIRECTORS**  
Four students must be elected to the Board of Directors from  
the student body at large.

Candidates must:

1. be members in good standing of the *Daily Publications Society*. (All members of Students' Society are members of the Publications Society.)
2. submit nomination forms with signatures of 20 students (with student numbers) as well as a perisketch of 100 words or less on or before 17:00 hrs, February 17, 1984.
3. not be staff members of or regular contributors to *The McGill Daily*.

Nomination forms may be picked up and returned to the  
*McGill Daily* office, room B03 in the Student Union Building.

CATHERINE SHATZ  
Chief Returning Officer

DAILY staff meeting Friday

Friday

at 15h00

in Union

B03

## ★HILLEL DANCE★

GRANDE SOIRÉE

DATE: Saturday, February 18, 1984

TIME: 9:00 pm

PLACE: Rockhill, 4858 Cote des Neiges

COST: \$6.00 (includes 1 drink)

HILLEL  
info. 845-9171



## THE EATERY

THURSDAYS ONLY:  
SOUP & SALAD BAR  
ONLY \$3.00

The Eatery, Hillel's kosher cafeteria is  
open from 11:30-2:00 p.m.

HILLEL, 3460 STANLEY STREET  
(Below Dr. Penfield)

ESTETICA COIFFURE



### STUDENT SPECIAL

wash, cut and blow dry  
\$18 for women, \$12 for men  
Full time students only  
Tuesday thru Thursday

For appointment, call:  
849-9231

2195 Crescent, Montreal

McGill's Students' Society

DUES INCREASE REFERENDUM



## LOCATION OF POLLS

Thurs. Feb. 16, 1984

10:00 am to 4:00 pm

- Arts Building
- Bronfman Building
- Burnside Hall
- Chancellor Day Hall
- Leacock Building
- McConnell Engineering Building
- McIntyre Medical Building
- Redpath Library
- Stewart Biology Building (Northblock)
- Strathcona Music Building
- Union Building
- Wilson Hall

Students who have not voted at the advance polls  
on Feb. 15, 1984 may vote at the regular polls.

Under no circumstances will students be allowed to  
vote without a McGill I.D. card.

Catherine Shatz  
Chief Returning Officer

ST. VALENTINE'S

# DAILY

MASSACRE

ALPHA DELTA PHI PARTY

SATURDAY

FEB. 18

8488 STANLEY

10:00 PM

HAPPY HOUR 10-11



WITH DUE RESPECT

# NO

The Board of Directors of the Post-Graduate  
Students' Society has taken a 'NO' stand on the  
McGill Students' Society FEE Referendum. The  
PGSS will not support deficit financing by the  
MSS and recommends that they improve their  
budgetary controls.



# MARK BOLAN

by Robert Costain

Death was no stranger to Mark Bolan, so when he got the call from HQ about the Soviet conspiracy, he was ready. Only a man of Bolan's intelligence had the guts for a mission as deadly as this one. Bolan knew he could handle it.

Bolan thought about the details of the case as he shoulder-holstered his Beretta semi-automatic, and strapped on his deadly Remington dagger, and packed his M-16, and his new CIA-issue combination laser cutting tool, and dismembering weapon. Bolan almost forgot to strap on the extra 400 rounds of ammo. Finally his thoughts went back to the case at hand.

A crack team of Soviet agents, led by Bolan's old KGB enemy, Yuri Olfactorov, were jamming broadcasts of The A-Team and The Dukes of Hazzard. Bolan had to stop them before American culture was permanently wiped off the airwaves. Without those 2 shows, America was ripe for Soviet invasion. America would lose the will to fight. Bolan knew he was the only man who knew Olfactorov well enough to stop him, dead.

Bolan donned his special Mylar non-reflective PT-triple-Z bulletproof blacksuit and headed out the door. He hopped in his orange 1976 standard transmission Chevy Nova (none of those Jap cars for ol' Mark Bolan, no). When he started her up she purred like a lion in the shade on a hot day (descriptive writing, Mark Bolan style). Bolan jammed his foot on the gas and shoved the car into gear, *sans clutch*, creating a really neat grinding and squealing sound that made Bolan think of his favourite Starsky and Hutch episode.

Fishtailing out into the centre of the boulevard, Bolan spotted an obvious suspect. There was a Lada about 50 yards ahead of him.

Well, well, thought Bolan, the commie bastard even has the nerve to drive a red one. Bolan ground the transmission into a higher gear and pursued his quarry with such zeal that "the Duke" would have been proud of him. He caught up with the pinko little car without any problem. He pulled alongside and motioned to the driver to pull over.

Bolan could tell he was a subversive just by looking at him as he stepped out of the Lada. The guy wore black pants, black shoes, a black jacket, a narrow black tie, and a white shirt. He's obviously KGB, thought Bolan.

"Alright, punk. What are you up to?" said Bolan.

"I'm going to watch videos of the Jam," replied the young punk.

Bolan knew he had found what he wanted. He would have to ply the suspect some more.

"Where's Yuri Olfactorov, punk?"

"Who? I don't know what you're talking about."

"Don't lie to me, you little yellow, pinko, red."

"What are you?" the punk asked, "You a cop?... Where's your warrant?"

Bolan jammed his Beretta into the mod youth's ribcage, unclicking its safety catch.

"The name's Mark Bolan, punk, and my warrant's about to perforate your left lung."

It was becoming obvious to Bolan that interrogation was getting him nowhere. The Soviets had trained this kid too well. Bolan had to show those Commie bastards what was in store for them, so he went back to his car and pulled out his Uzi fully automatic K-1200 9mm sub-machine gun (the type of gun that makes those far out "ratatatatat" noises). Bolan pumped about 40 death nuggets into the kid's body. He was dead. Bolan left him for the cleanup crew.

Bolan was back to square one. He had had to snuff out his only lead. Bolan was accustomed to dead ends. It was part of the job. He had learned it all back in Nam in '68. You had to roll with the punches and kick adversity in the groin. You had to be tough, and, more importantly, you had to be stupid. Bolan was just the right kind of man for this job. He was tough and he was... well, there was lots of work to be done. He'd figure it out some day.

Bolan eyed the building in front of his, the Kennedy Getty Building. Of course, thought the hardcase sleuth, Kennedy Getty Building — KGB. These commies were about to learn a lesson in the American way — most of them wouldn't survive...

Before he entered the first office on the fourth floor (Bolan liked the number four, it was so...so American), Bolan checked to make sure that the safety catch on his Thompson XK-358 anti-personnel missile launcher was switched

to the off position. One couldn't take any chances with these party officials.

The first one to take a fall was the secretary. One pull of the trigger and... BOOM!...secretary all over the back wall of the office. He was dead. Bolan was glad he didn't have to clean up after himself. HQ would send a crew down.

He sidestepped his way into the main office. There she was. She was KGB from head to toe; one of Chernenko's minions. She wore a red hat, red top, and a pair of yellow slacks. Oh well, thought Bolan, close enough.

"What's your name?" he asked.

"Smith, Sandra Marilyn Smith," she replied.

"A likely story. Tell me where Olfactorov is, Now."

What? I don't know any Olfactorov. If you want any nasal decongestant, there's a pharmacy down the street."

"I gave you a chance to talk, scum. You blew it. Die, punk."

Bolan plucked a nice, shiny new khaki grenade from his webbing and pulled the pin. He fired it at the woman as he jumped out the window onto the fire escape which had conveniently been placed there. BOOM! She was dead. One less subversive element to deal with.

As Bolan descended the fire escape down to street level he paused at each floor to chuff a few hornets from hell into the windows. Never let it be said that the T-Rexecutioner leaves loose ends untied. Now there were no witnesses to report back to Moscow. They were dead.

Back at his apartment, Bolan reviewed the elements of the mission thus far. He had found 2 people with obvious connections to the Russkies but they had refused to talk. He tried to remember what the two commies had said which might lead him to Yuri Olfactorov. The first punk had said that he was going to watch Jam videos. This had obviously been broken, East European affected English. What he had really meant was that he was going to watch Olfactorov jam video transmissions. The woman had talked about nasal decongestants. It was an obvious reference to the true location of Olfactorov's operations. He was in a nasal decongestant plant.

Mark Bolan called HQ and asked for reinforcements to meet him at the Acme decongestant plant in the warehouse district (every city has one of those). It was going to be a long night.

As Bolan pulled up to the curb outside the plant he made sure that his tires made that really cool, macho screeching sound by jamming on the brakes. Everyone on the street looked at him. It made him feel great.

There was no time for subtle entry, so Bolan used his US Army regulation L-500 rocket launcher to blow the door down. He entered as the smoke cleared. At the front desk was a matronly old lady who said, "May I help you?" as he came in. It's obviously a KGB greeting code, thought Bolan as he used his Walther PPK to chug a couple of bonemashers into her pulpy body, sending her flying into the Xerox machine. She was dead. That'll make a neat photocopy, thought Bolan.

Only one more door stood before him. Only one more door lay between him and the end of the mission. Just one more door. Only one single, solitary, lone door was between him and his destiny. That door might lead to his death. Behind that door was a bunch of red thugs just asking to be blown away. That door...enough, thought Bolan. He pondered how to enter thatdoor.

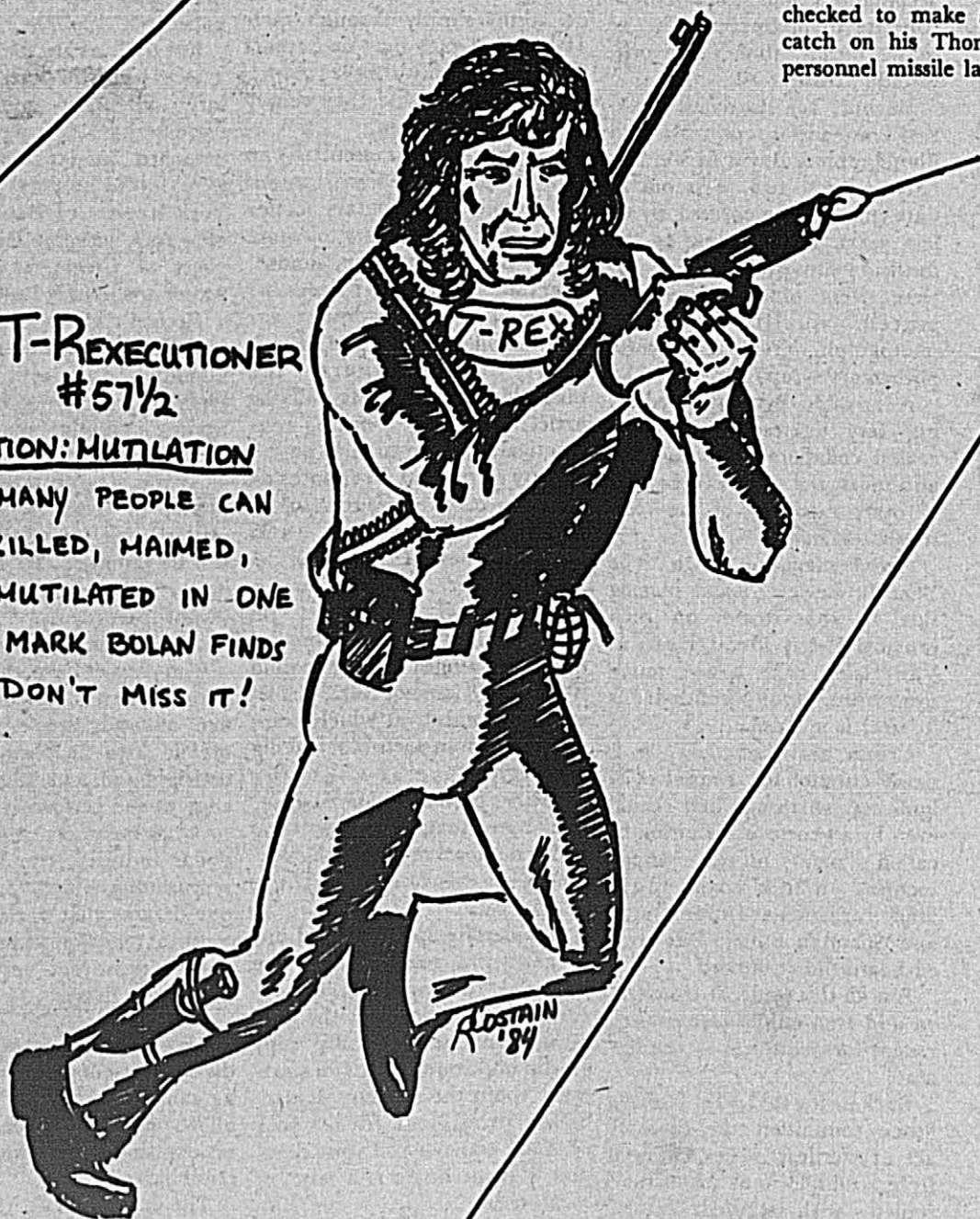
TO BE CONTINUED

NEXT TIME: BOLAN vs. RED ARMY: WINNER TAKES THE WORLD.

THE T-REX  
#57½

OPERATION: MUTILATION

HOW MANY PEOPLE CAN  
BE KILLED, MAIMED,  
AND MUTILATED IN ONE  
DAY? MARK BOLAN FINDS  
OUT. DON'T MISS IT!





# SF flicks

by Frank Watts

Seeing the return of *Star Wars* last week at the McGill Film Society screening made me realize how limited the Hollywood vision of science fiction really is. What purports to be a journey into the technological future is in effect a return to the amorous quest of medieval romances, to the mythology of good slaying evil, only this time with sophisticated laser swords.

With its made-for-TV spin-off, *Battlestar Galactica*, and attendant sequels, *The Empire Strikes Back* and *The Return of the Jedi*, science fiction on the screen has now become a merely more sophisticated version of the Japanese Grade B movies of the '50's and early '60's including *Godzilla vs. King Kong*. There are good monsters and there are bad monsters and it's no secret which of them will prevail.

There is nothing entirely worthless about this: these films can be seen as mildly entertaining — as long as they don't try to pass themselves off as something they're not. What the George Lucas industry deems its version of speculative fiction is actually a genre adapted to the mass mentality and addressing itself to the lowest common denominator: the child fanatic.

So too does the Steven Spielberg school of Gee-Whiz fantasy. Encounters of the Third Kind was nothing but a hallucination-induced reaction to xenophobic paranoia, a Gosh-Wouldn't-It-Be-Nice-If? brand of film. Appropriately enough, you get the same feeling from other Spielberg spawn, like *E.T.* and *Poltergeist*. The latter is only a technologically sophisticated kiddie-Gothic thriller and the former a new variation on the theme of identity searching. Anyone can identify with the little feller who wants to find his way back home because everyone feels lost to a certain degree.

What really gets me about all this is the fact that this sort of Marvel Comic nonsense is just what Hollywood expects from its SF screenwriters. Imposing this garbage on the public actually certifies the death of the genre.

Well, 'nuff said about the "creative" side of science fiction movies. On a more mundane level are those movies which pretend to be SF but are nothing but disguised forms of other genres.

Example 1: *Outland* was only the Western *High Noon* transferred to a space station and its star Sean Connery just another sheriff enforcing order on the impending chaos. Example 2: *Capricorn One* was a

mystery about a fraudulent "trip" to Mars where Elliot Gould played the detective who exposed the NASA fabrication.

All these movies do is to extend the American wish to conquer new territories into the third and fourth dimensions of space and time. What good science fiction is about, however, is a journey into the realm of ideas, a place apparently alien to the modern Hollywood mind.

It is strange, then, that the same Los Angeles base created decent science fiction for television. I refer here to "The Outer Limits" and Rod Serling's "Twilight Zone." These weekly shows actually made attempts to question the natural order of things and add a twist to our concept of reality. In the same vein, the TV show "Star Trek" analyzed human reactions to otherworldly concepts and events, though its movie version was a deserved flop and the weekly return of its protagonists imposed certain limitations.

It may be justifiably argued that I'm advocating a return to the past and that this is contradictory to a form which, more times than not, is looking towards the future. However, special effects are not the essential ingredient of science fiction, new ideas are. The most successful movie to this effect was Kubrick's 2001, *A Space Odyssey*, which, as things now stand, will probably remain the science fiction classic of all time.

Another moderate success was last year's *Blade Runner*, an able depiction of a radically altered North American city. Ironically, it was based on one of Philip K. Dick's least powerful works, *Do Androids Dream of Electric Sheep?* It seems Hollywood is more capable of capturing mood and setting than conveying essential truths.

The film industry rarely tries to tackle the novels that best capture the spirit of science fiction. Ursula K. Le Guin's *The Dispossessed* and Dick's *The Man in the High Castle* immediately come to mind as books which would easily lend themselves to screen adaptation but will probably never be considered.

Instead we're left with mediocrities like *Quest for Fire* and *Altered States* which start off with good intentions but whose failure is assured when you consider the hands they're put into.

When will Hollywood wake up to science fiction? Perhaps only when audiences demand a better product than the insipid trash they collectively swallow.



## Rock mags: junk

by Karen Bastow

Any rock journal that comes out looking like *Time* magazine (glossy cover, straight headlines, world figure on the front page, table of contents in good English) will probably treat music the way the aforementioned rag covers communism.

The new *American Record* magazine is a case in point. Standard size, stapled bindings and acceptable colour combinations conspire to produce a piece of music media, that I for one, wouldn't trust at all.

*Record*, for its debut issue, ran a wonderful sensitively pink photograph of David Byrne. Not only is Byrne two years out of date (the *Gazette* covered Byrne last year), but the rest of the musical giants gracing the pages were either of the same soft, muted quality as the photograph, or reviewed in complimentary syrupy style.

As an aside, Byrne stopped being very interesting when he ceased collaborating with Eno, and much the same can be said of other members of the electronic regiment.

*Creem* magazine ran a "The Year In Review" issue, placing side by side stories on such talented Heavy Metal greats as Van Halen, with a new music section insightfully entitled: "Is it New? Is it Music?"

*Creem* answered their "is it new?" question for themselves by ignoring anything that could even by a generous definition be called "new" music, instead focusing on such commercially made careerists as Duran Duran and Spandau Ballet. But their ed board didn't notice.

But all this could be stomach-ed and even mildly pleasurable, except for one thing — the format.

Back in the mid 70's, *Rolling Stone* committed the ultimate act of sacrilege. They changed from a tabloid to a "magazine", replete with stapled center, betraying forever true music maniacs.

The old tabloid form of *Rolling Stone* meant that you could take it apart, stick bits of it on your wall, mail pieces to your friends.

No more struggling with huge unattached newsprint on the metros took the dignity out of the rock journal. And the true center-spread was gone forever. Music magazines have cheapened themselves, whereas they used to admit simply through their layout that they may be harboring garbage, now they try to look like *People* — and they simply aren't as up to date.

The magazine is essentially an individualistic medium, meant to provide the solitary coffee taker with momentary pleasure — at 10:00 a.m. on a Sunday. The tabloid consumer sleeps in.

*Creem* magazine doesn't age well. Unlike the tabloid, which slowly comes apart, the magazine stays orderly, all the articles forever bound consecutively, please turn to page 3 an easy command for months on end. The magazine is an insult to the intelligence and resourcefulness of the reader.

What ever happened to the day when we could say: "oh yeah, I've got a great review of the Fur Toungees kicking around from a 1978 issue of *Blitz*, just let me look for it", at which point we could do an archeological dig through layers of music bulletins, posters and news print, their mere magnitude testifying to our dedication and sophistication in the eyes of our guest once and for all.

A widening spread of old bits of newsprint rock trivia is the personal declaration of incurable eccentricity for the junk music connoisseur. Damp copy on the bathroom floor is a statement about the anarchy. It symbolizes to all your friends your ultimate cool — and your devotion — your home is a part of rock media.

Now, in the era of the magazine this is impossible.

*Staples prevent the natural disarray of old issues and the gloss photos clash with the standard grey decor of the modern music obsessive, who honestly wants to bring urban decay into their bedroom.*

The magazine is just one part of a larger conspiracy to force individualism and cleanliness on an unsuspecting youth. And they make you pay for that thick paper too.

Just to illustrate the point. On a recent visit to *Vari Mag* (the only all-night media/porn dispenser) at 5:00 am on an acid-drenched Sunday morning, we were forced to buy *The New York Review of Books* instead of a rock journal. Dividing up pages of *Creem* among three people was simply unworkable.

*Record's* glossy photographs, while fine for the well-rested, are assaultive to the eyes of the insomniac. Glossy photos are, again, a subtle, but effective form of pavlovian conditioning — if you stay up late in smoky places, or forget to take your contacts out for 48 hours, you will be punished, by shiny light refracting photos of all your favorite decadents. Surely they don't read these things.

The glossies have changed (or perhaps merely reflect) the image of rock music. The old tabloid kept its photos grainy, underground and lent a rough edge to the performers. Even if rock has become a multi-million dollar industry, the least rock magazines could do is cater to our dreams that rock is still a music of rebellion. And rebellion doesn't come out very well in gloss silver finish.

Also magazine paper doesn't dissolve as well in the bath water, a quality of the newsprints which allows one to delete, on the spot, reviews that offend ones higher sensibilities.

The staples down the centre are symbolic of rock magazines' decline.



## by the Arbitrers of Taste

Following the grand tradition of Tommy Slimemaker (a pretty trashy guy), and his bi-annual "What's In" and "What's Out" lists, we would like to present our own list "What's Trashy" this season.

The Gazette (an annual favourite)

Au Coton or Le Chateau  
(take your pick)

April Wine

Jean Drapeau

Prince Artur Street

Coles, the Schlock People

Gert's II

Donnibel

Mudwrestling

McGill Magazine

telephone sex

Flashdance sweatshirts

Ketchup and Dill Pickle-  
flavoured potato chips

85 cents bus fares

The Guardian Angels  
(both sects there-of)

Fraternities and sororities

Crescent Street

Place Ville Marie

Henri Marchessault (or  
maybe he's just dopey)

Claire Lortie

Bruce Hicks' Stationary

Trans Ams

Michael Jackson's burned  
spot

Mick Jagger

Winston Churchill Pub

Lawn Ornaments

Lip liner in dark shades  
sexual harassment

"Tasteless Joke" books

leather pants

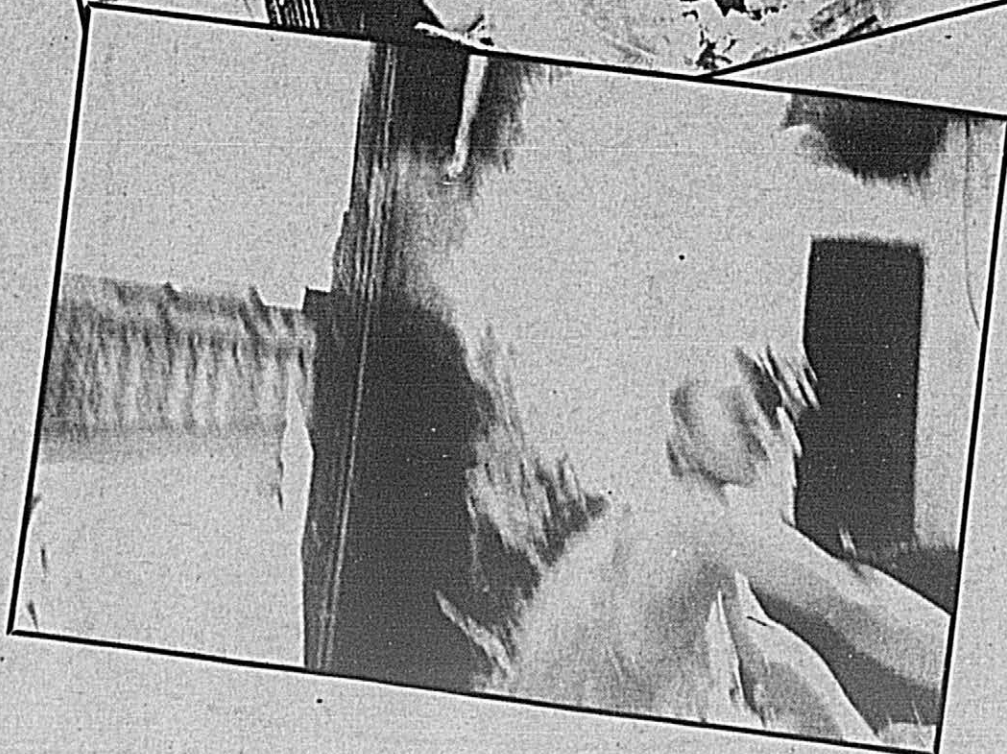
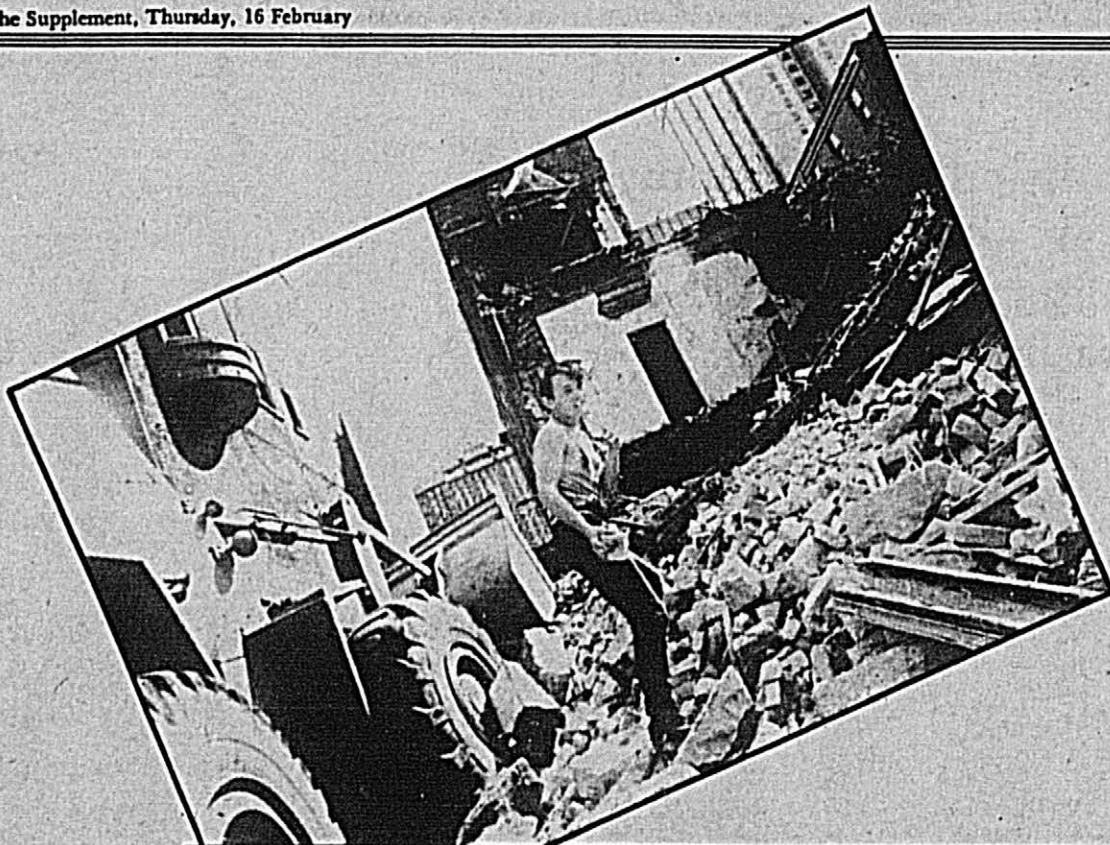
Pierre Trudeau's peace  
initiative

The Police

the police







# Trash kulture can be

by Brendan Kelly

Trash culture means many different things to different observers. For some, your average highbrows, television is trash par excellence, is regarded as prole-food of the worst sort.

In the same vein, rock music is summarily categorized as trash. These sorts of criticisms are based on the hypothesis that there are no usual rabbits pulled from the intellectual hat are refined forms like those cited by *Le Devoir's Culture et Société* at its worst and by the *New York Times* even today is not permitted under the 'Music' banner but is a subdivision.

Much the same infighting goes on in the realm of cinema criticism. "movies" (most notably the New Yorker's Pauline Kael) while others usually make "movies" (especially if it comes from Hollywood), "films".

But many recent writers reject the positive-negative/art vs. trash content on rescuing the culture that 'til now has been imprisoned in criticism.

Trash is sometimes equated with mass culture and is ignored by the attention of sociologists. This can often backfire on the short-sighted, often too quick to dismiss Hollywood movies as "product" and writers of the French nouvelle vague celebrated the U.S. detective films they labelled "film noire", to build a new cinema which instantly the critics had been busy applauding.

Rock writers have been perhaps the most eager of the trashophiles. Even into the 60's, any art form that produced "Awopbopaloobop" more than a sneer.

This attitude was perversely reflected (though not truly reversed). They consistently analyzed the lofty elements in rock (the bad — Donovan, Jim Morrison — though most of the writers could find analysis any vestiges of the "base, trash" components of rock such as the Silhouettes).

Who could expect these staid writers to appreciate the Silhouettes?

Sha da da da  
Sha da da da da,  
Sha da da da  
Sha da da da da,  
Sha da da da  
Sha da da da da,  
Sha da da da  
Sha da da da da,  
Yip yip yip yip  
Yip yip yip yip,  
Mum mum mum mum  
Mum mum,  
Get a job,  
Sha da da da  
Sha da da da da. etc.

But more hip rock writers have been willing to seek out the truth. Rock'n'roll is the purest expression of capitalist mass culture, the entertainment industry on this continent but also the closest thing to Raymond Chandler, writer of hardboiled detective novels, capitalism.

## KENNY

Trash photos —



atcha fun  
be

ers.  
ence. They use the word in a derogatory sense. T.V.

n "art" — repetitive form and banal content.  
re other higher levels of art that are not trash — the  
e theatre or classical music. This philosophy is prac-  
w York Times' Arts and Leisure section, where rock  
instead relegated to the less prestigious 'Recordings'

sm — some critics champion the excitement of "the  
ers discuss "cinema". In its crudest form, Americans  
whereas, say, French or German cinéastes make

h dichotomy of the conventional wisdom and are in-  
the smelly trash heaps of the back alleys of cultural

y critics, who mistakenly believe it is only worth the  
ated culture vultures. Film critics in the 1950's were  
ere left far behind when the young writers-turned-  
ve-action-trash movies. They used this genre, which  
made obsolete the "classic" French cinema, which

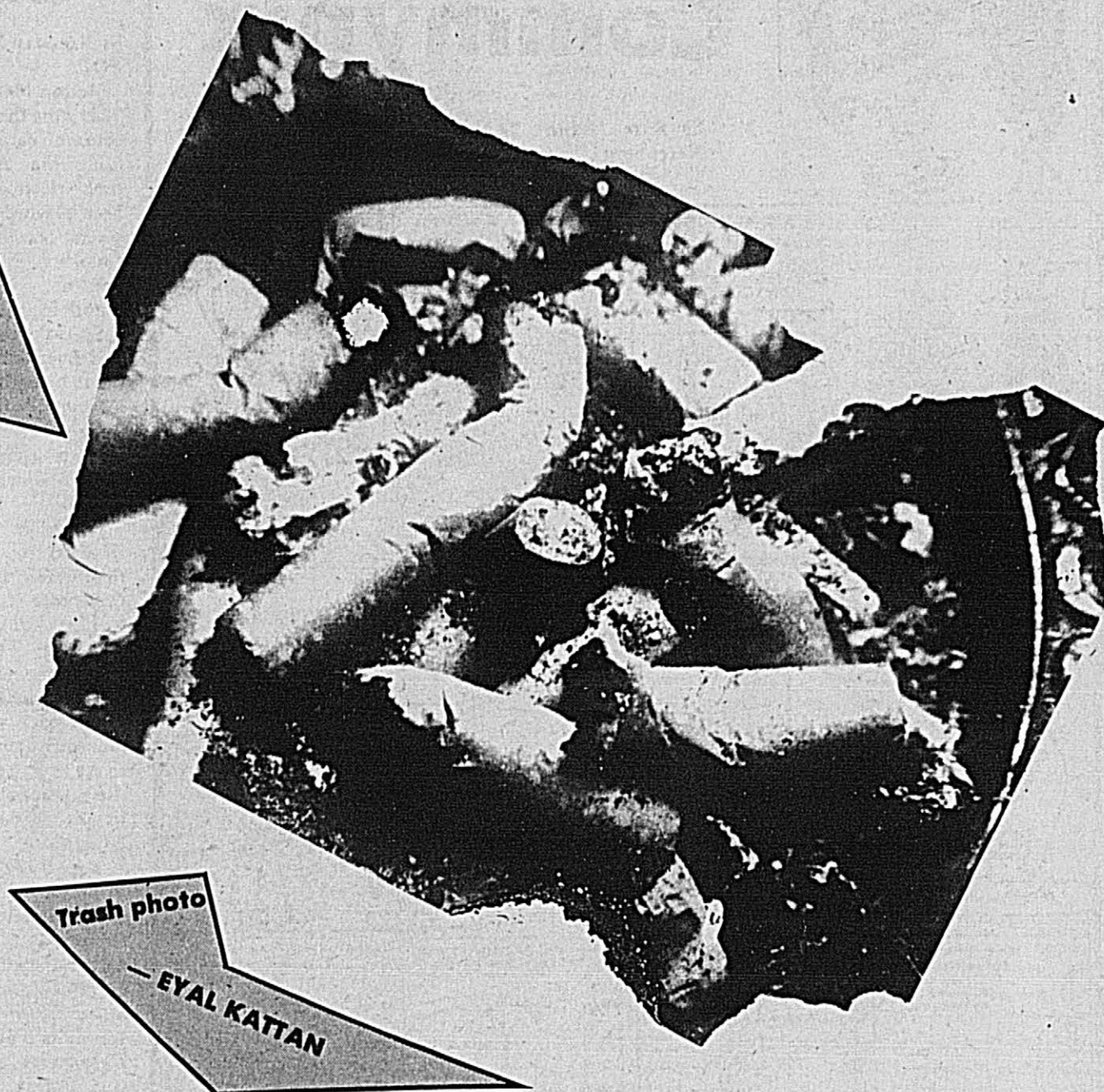
iles. To the established intellectuals in the 50's and  
opalopbamboom" or "Be Bop a Lula" wasn't worth

d) when critics finally started taking rock seriously.  
both good — Dylan, Lennon/McCartney — and  
ouldn't tell the difference) and excluded from their  
h as Top 40 pop or 1950's roots rock.

ettes' *Get a Job*, which goes something like this:

trash lurking in the heart of our culture. Certainly  
y agree, but that also makes it not only the biggest  
g to "folk" art in North America.  
ctured this concept perfectly:

WORONER



*I believe...that to be very poor and very beautiful is most probably a moral failure much more than an artistic success. Shakespeare would have done well in any generation because he would have refused to die in a corner; he would have taken the false gods and made them over; he would have taken the current formulae and forced them into something lesser men thought them incapable of. Alive today he would undoubtedly have written and directed motion pictures, plays, and God knows what. Instead of saying, 'This medium is not good,' he would have used it and made it good. If some people called some of his work cheap (which some of it is), he wouldn't have cared a rap, because he would know that without some vulgarity there is no complete man. He would have hated refinement, as such, because it is always a withdrawal, and he was too tough to shrink from anything."*

Chandler was arguing for his art form, the tough-guy detective story, but his eloquent polemic applies equally well to movies, rock records or T.V. shows. It is addressing people with a fear of trash — the person who likes jazz over rock absolutely and is exactly the same person who wouldn't have liked jazz 50 years ago when it was still subterranean. But let's talk real trash. The good stuff.

In music, that means, in general, liking what's on the top 40 — e.g. Michael Jackson now, Elton John 10 years ago and the Dave Clark Five 20 years ago — and it means embracing overt commercialism when it has a good beat or turn-of-phrase or sense of ambiguity. But more specifically, real trash lovers are fans of non-sexist hard rock (Joan Jett), of the glitter rockers of the 70's (Gary Glitter), of silly disco (Lipps Inc.'s *Funky Town*), of bubblegum (the Monkees), of camp kinky trash (Nancy Sinatra's anthem *These Boots are Made for Walking*), of surf music (especially Jan and Dean since they're funnier than the Beach Boys) and of "girl groups" (the Marvelettes' *Please Mr. Postman*). It entails realizing that the Monotones' *Who Wrote the Book of Love* is as important as anything Bob Dylan put on vinyl. It means having fun with your records (though still taking that fun seriously).

Spy writers such as Len Deighton or detective novelists like Chandler or Dashiell Hammett are admired by fans of trash culture — that culture broadly equivalent to low culture.

On celluloid, quality trash is best represented by Hollywood brats like George Lucas and Steven Spielberg and their *Star Wars* and *E.T.*, respectively. Movies as digestible as hot, buttered popcorn certainly but also entertaining and rewarding as studied pop culture. Both are movies that are overflowing with references to the Hollywood trash of past years — like westerns and Walt Disney pics — that are transplanted into the sci-fi future.

The seamier side of trash movie-making is the B-movie; the movies that usually make the rounds of the midnight circuit. Russ Meyers and his *Super Vixens* series fits in here, as does most anything produced by drive-in king Roger Corman (e.g. the Ramones' *Rock and Roll Highschool*). But the ruler of this cinematic swamp is definitely John Waters, who stretches the limits of bad taste with low-budget trash classics like *Pink Flamingos*.

Trash admirers agree that T.V. is trash par excellence, but we don't think that's such a bad thing. Saturday morning cartoons are selectively watched, as are the talk shows. *MASH* or *Mary Hartman, Mary Hartman* or *Barney Miller* (all deceased) are regarded as art that provokes and entertains as much as many of the works we study in our literature courses.

Trash is about using standard forms, predictable structures, popular mediums and making them exciting. Trash is almost certainly the most democratic art of our time.

This is not meant as a kick in the groin for high culture (though a little violence wouldn't hurt its development) but more as an affirmation of the importance and, yea, beauty of trash.

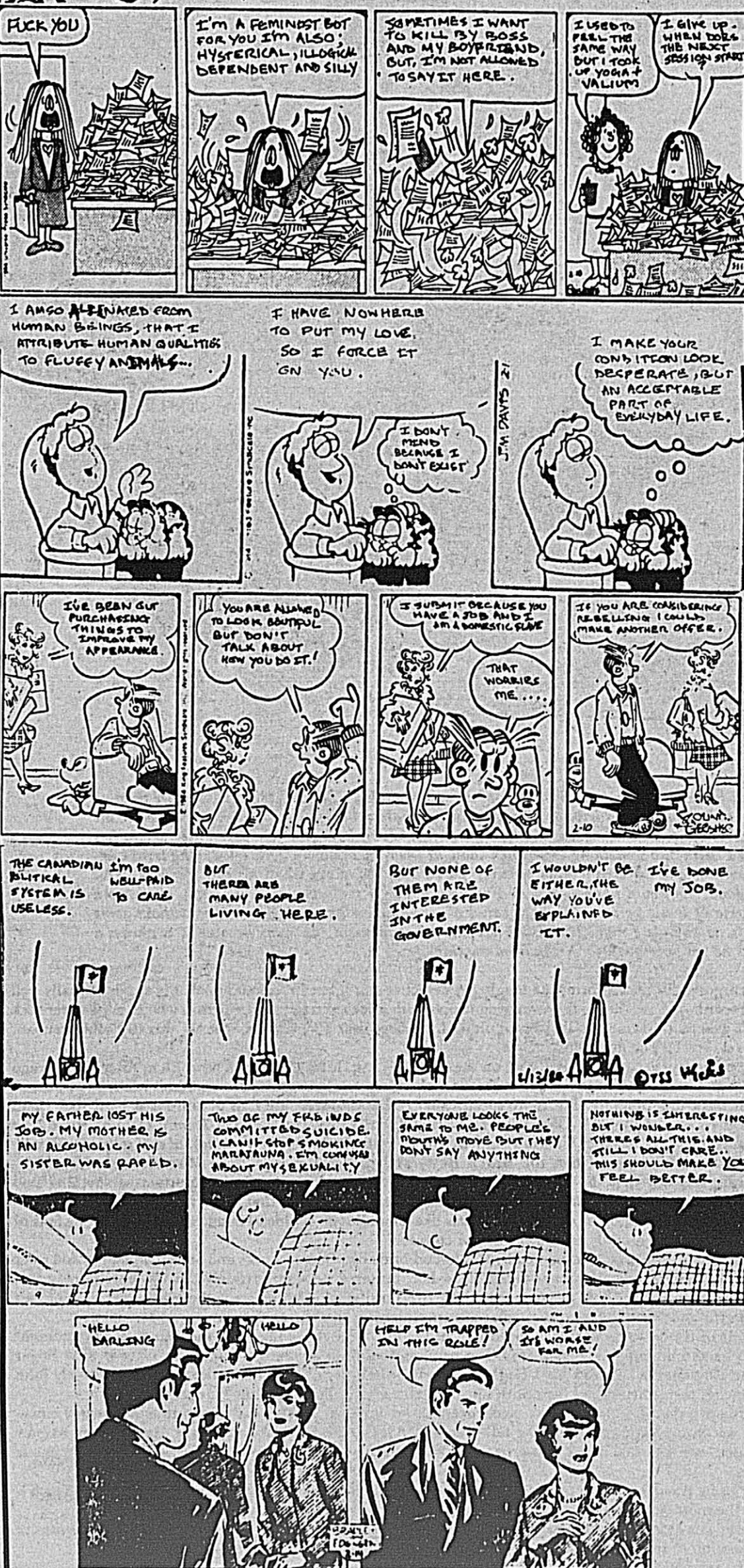
All power to the trashmen (and women).





# Commynix

by Karen Bastow and Albert Nerenberg



## Critical kultcha listings

by Brendan Kelly  
POP:

**Action Men (on assignment):** This is the first show in a series of concerts featuring local bands at Concordia. Action Men are a funky-electro group who have been playing around town (with several personnel changes) for a couple of years now. They've got one of the most innovative sounds in town.

Special guests are Buck Jeggs and Bear and the evening is going to be mc'd by Lorne Ranger, infamous (at least for Montréal) punk personality.

It is sponsored by CRSG (Radio Concordia) and Seven Sisters.

Friday, February 17 at 20:00. At 1455 de Maisonneuve, 7th floor (Hall Bldg.). \$2.00 with Concordia id, \$3.50 others.

**The Vibrators and Top Ranking:** The Vibrators produced one of the best of the original punk records (though their lyrics were always fairly moronic) and it'll be interesting to see how they're doing after all these years (how old are these guys?). Hopefully they'll play *Baby, Baby*.

Top Ranking are neophytes in the neo-alternative scene and they're a pretty tight reggae-ska-funk group. They do mostly original material with some covers (e.g. the Specials) and the tape I heard of their first show with No Policy sounded very high-energy.

Saturday, February 18 at 23:30 (after the hippie Shawn Phillips show). At the Spectrum. \$7.50. Produced by Zabo.

**FILM:** **5ième Festival international du Film Super 8 du Québec:** Its theme this year is "Super 8 in the eighties". 150 Québec and foreign films will be shown — from 17 countries. The most interesting programs are the Middle-East section, which includes films from Afghanistan and Iran, and the Soviet program.

One of the most refreshing aspects is the workshops, debates and meetings which will be taking place with various filmmakers, technical experts and analysts.

Most of the directors represented are not well-known — an exception is Chris Marker, whose film *L'Ambassade*, about refugees caught in an embassy at the time of a Coup, will be shown.

The best film I saw at the press screening was English animator Lewis Cooper's *Bonzo's Last Trick*, about a sad, old magician.

February 21 to 26. At la Cinéma-thèque Québécoise (335 de Maisonneuve est/corner St. Denis). Tickets are \$2.00 per show. Available at la Cinéma-thèque. Most of the workshops etc. are free.

The program is available free of charge.

**Under Fire:** Roger Spottiswoode's smart thriller. *See dir.*

ing the Nicaraguan Revolution, is the best Hollywood political film since last year's *Missing*. Sure, it's standard mainstream Americana — action, romance and big stars (Nick Nolte, Joanna Cassidy and Gene Hackman) — but it's also unabashedly pro-Sandinista and does not fall into the racist trap of most U.S. filmic interventions in the Third World. Thus, the Nicaraguans are portrayed as intelligent human beings and the revolutionaries are seen as idealistic patriots.

It also raises important questions about journalistic ethics. At the start, Nick Nolte can say "I take pictures, I don't take sides" but by the end he realizes the necessity of taking sides and agrees to help in the fight to oust Somoza.

**Under Fire** is a well-made suspense drama and manages to maintain the same high level of tension usually associated with Costa Gavras' political movies. Spottiswoode captures the terror of Managua under siege with scary accuracy.

Its only fault is its overplaying of the role of U.S. journalists in the Revolution.

February 21 at 21:30. At the Seville (2155 Ste. Catherine W.). \$2.99.

**Pauline à la Plage:** Eric Rohmer's light, erotic film is French comedy at its best and funniest (though it's an intelligent humour foreign to the slapstick of situation comedy common on this side of the Atlantic).

It's a simple story about an adolescent, Pauline, who is spending her vacation at the beach with her classic beauty of an aunt. They meet two young men on the beach etc. It's saved from clichéd by Rohmer's wit and cinematic flair. Sometimes though its verbose to the point of annoyance.

Rohmer is a veteran of the nouvelle vague and respected for his series of films, "Comédies et Proverbes".

February 18 and 19 at 21:30. At the Outremont (1248 Bernard W.). \$3.25. Original French version.

**Born in Flames:** Lizzie Borden's radical vision of feminism in a post-revolutionary United States has been acclaimed throughout most of the alternative press. Some people disagree (usually men, though Laurie Stone made a snide remark about in last week's *Village Voice*).

Almost everyone I know who saw it at last year's New Film Festival was very impressed and enthusiastic. It is in the process of being censored in that Puritan-paradise, Ontario, in a case of obvious political censorship. See it before the scissors get it here.

Wednesday, February 22 at 20:00. In Leacock 132. \$1.75.



# Gallant: from 15th district to U of T

by Amy Kaler

Mavis Gallant is one of the least-sung of Canadian literary heroines — a position which paradoxically makes her acceptable across the spectrum of Canadian academe.

The mainstream literary establishment can claim her for one of their own, her work having been legitimised by a Governor General's Award (long overdue) for her book of short stories *Home Truths* in 1981. The academic equivalent of off-

Broadway theatre rejoices in her separation from mainstream influences, resulting from her residence in Paris until 1981, when the acclaim resulting from the success of *Home Truths* brought her back to Canada. She is now writer in residence at the University of Toronto.

1981 was the year Gallant received Canadian recognition after writing for several decades. The same year, she was made an Officer of the Order of Canada

and her play *What Is To Be Done* was produced in Toronto.

Gallant read and spoke before a mixed student and non-McGill crowd February 1st. Her material was taken from her years in Paris published in *From The Fifteenth District* — the one which didn't win the Governor's General's Award. She read a story called "Malcolm and Bea", which took place on the day of the withdrawal of France from NATO, the sort of

historical detail which probably would not engage the attention of most Canadian writers.

The story documented the ongoing breakdown of the marriage of the title characters: a destruction of a personal relationship portrayed against the background of the destruction of an international relationship.

The most striking segment of the narrative, however, takes place not in France but in a different kind of maneuvers

zone — Malcolm's memories of his first meeting with Bea, in a small southern Ontario city. In this way, Gallant writes like John Cheever, with the ability to draw moral meaning and even a degree of moral terror from suburbia. This faintly otherworldly and disturbing quality is evident in such passages as Gallant's description of maternal ties among middle-class Canadians:

*He was hers like the crickets that she kept in a cage and fed upon scraps of lettuce.*

The ambivalent quality which Gallant imparts to motherhood is evident elsewhere in the story, especially in the delineation of Bea's character. Bea is portrayed as one who has survived the vacuity of life in small-town Ontario and the stagnation of the inbred Canadian expatriate community by dehumanising herself. Interestingly, Gallant depicts this dehumanisation mainly in the context of Bea's abrogation of her duties as a mother.

Bea is the mother who refers to her children as insects, who sporadically pretends that her children are not really hers, and who talks of sending her son "back where he came from." Yet Bea is the one who Malcolm picks out from among her sisters as having "life", and she is the only wife among the expatriates whose husband remains faithful not from a sense of duty but from a genuine, albeit unhappy, attraction.

This seeming paradox in Bea's nature is shown in the scene when Malcolm realises that he loves her. Following the death of her invalid father, Bea systematically and coolly kills every other living thing in the house except her sisters.

That scene is presented in a flashback; the "present" of the novel takes place at another crucial point of awareness for Malcolm, as he gradually realises that his attraction to Bea is inextricably linked to the danger she poses to him and his life, and the awareness that with this realisation, the attraction must inevitably decline.

Gallant's skill in this story is most evident by what she avoids. She eschews the temptation of a facile ending in a moment of "epiphany" and decisive action for Malcolm (an eschewal relatively rare among Canadian writers, with the exception of Alice Munro), and the danger of too neat an analogy with the international situation. Awareness and avoidance of these temptations are stylistic characteristics of a true moral writer, and not noticeably of a Canadian writer — Gallant's situation gives her the opportunity to be recognised as both.

It is to be hoped that Gallant's strength will be recognised on its own merits, and not through the instant respectability conferred by a Governor General's Award.

## Have you ever been to sea, billy?

by Brian Walker

The *Pirates of Penzance* like its near contemporary *H.M.S. Pinafore*, is a nautical comedy. The hero, Frederic (Michael Weber), was apprenticed as a boy to a group of pirates, and as the operetta opens he is about to leave their service. After twenty-one years at sea he is anxious to return to lawful society once again, and he vows that when he does, he will gather the forces of order around him and come back to wipe out the pirate band.

Less anxious to return to society is his ex-nurse Ruth (Paula Rosen). She is a plain Jane and she realizes that she will have a hard time charming Frederic when he has other women with whom to compare her. Her hopes of wedding him are dashed when the young wards of Major-Stanley frolic on stage, little suspecting how close their picnic spot is to the pirate's lair.

The *Pirates of Penzance* is fairly typical Gilbert and Sullivan meringue, with wordy songs, improbable rhymes, and snappy chorus work to keep it all moving along. There is also, as one tends to forget, some very beautiful music to go along with the more familiar nonsense of songs like *I am the very model of a modern Major General*.

The Savoy Society's production of the operetta is sprightly and eager to please, but its effectiveness is undermined by the

denizens of *The Beat* and to have them drink beer instead of pirate sherry. But in the second act when the pirates are asked to



yield in the name of "Queen Elizabeth", the result is more awkward than inspiring. The text of *The Pirates of Penzance* is too rooted in the nineteenth

weakness of some of the singers and by the half-hearted attempt they have made to modernize the setting. It was an interesting idea to dress the pirates up like

century to be whisked so blithely into the twentieth.

A more serious problem is the singing. Although almost all the singers were adequate for their parts, few of them rose above mere adequacy. Even Paula Rosen who usually stands out seemed daunted by the Gilbertian lyrics she faced. Susan Eyton-Jones as Mabel, had the strongest voice, but it had a calliope-like mechanicalness that made it somewhat less than likeable. Most disappointing were the duets, which were all fairly banal, although the chorus work often redeemed things; large groups of people almost always sound good.

Paul Keenan, the musical director, conducted a sixteen piece orchestra that was just the right size for the production — big enough to do justice to the music yet small enough so as not to overpower the singers. The sets, by Gina Widzinsky were simple yet effective. The effect over all was of a nice little college production that tried very hard. Although it's not going to impress anyone who is extremely picky about theatre, Gilbert and Sullivan fans will probably be willing to over-look the flaws and allow the considerable energies of the performance to carry them along.

## Midsummer night's eroticism

by Brian Walker

A *Midsummer Night's Dream* seems to be one of Shakespeare's most popular plays these days, I have seen four productions of it in as many years. The Player's Theatre's alluring production of it that opened this week certainly stands up well in comparison.

Director Diane Kolpak has given us a supremely physical Shakespeare, almost a slapstick Shakespeare. The characters bound and tumble across the stage, they throw things at each other and knock each other down. Even Oberon, the king of the fairies, who is usually portrayed as an immensely dignified figure, bounces around with the rest.

The best thing about all this frolicsomeness is that it isn't used to cover up deficiencies in the in-

terpretation of the text. Kolpak brings out the meaning of Shakespeare's words well. The actors and actresses seemed to understand what they were saying, they seemed to have internalized their lines and made them their own, and they were able to bring out the underlying wittiness of the text.

The players are so physical that the erotic tie between the characters comes out much more strongly than is usual. This is true not only of the relationship between the lovers, but also between Oberon and Puck.

A *Midsummer Night's Dream* was the best production I have seen at McGill this year, and the first that was worthy of the actors and actresses taking part. I suggest that everyone go to see it.





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### 367 — CARS FOR SALE

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### 370 — RIDES

Am looking for return ride (if possible) to Princeton N.J. or thereabouts (even NYC) around Feb. 22. Will share driving and gas. Phone Shane: 989-9724

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### 372 — LOST & FOUND

Lost: Black, leather ski glove on Wed. Feb. 8. Special value. Reward will be given. Please call Richard 845-8517.

lost — pair of burgundy sheepskin mlts. Feb 9th on 2nd floor of Stewart Bld. If found please call 747-5301 after 6pm.

### 374 — PERSONAL

Don't Miss The boat Tonight's "Pirates of Penzance" is the only show not sold out! Tickets at Sadles or at the door. Curtain at 20:00!

IT'S A BOY!! Congratulations to Sister Anne L. on the birth of her bouncing baby boy, Caesar (born out of wedlock). — The Proud Aunts.

PSI-U wishes to extend its condolences to the Family of the Popular and Dead Yuri Andropov. In his honor...a Russian style wake. 510 Pine 10pm. Vodka will be served.

Ski Team party this Saturday at Psi-U. 10 pm. 510 Pine.

"UNIVERSE" magazine is looking for an English Major to be Creative Arts editor and Communications major to be Arts & Entertainment editor. Call Jay after 5-747-2764.

### 383 — LESSONS OFFERED

Learn Portuguese from a native speaker. Call 276-9091.

Do you want to feel better about yourself? Announcing: *The Gestalt Art Therapy Group*, which provides a creative experiential process of growth. Ten weekly evening sessions commencing Wednesday, Feb. 29th. Given by Rosalie Goldstein, B.A., M.S.W. Trudi Oberfield, B.A., M.E.D. Participation limited. For further information call 483-2057 or 486-3518.

### 385 — NOTICES

Needed are people interested in presenting Kandinsky's play "Yellow Sound." contact Phil 671-4102, Dimitri 844-0097.

Research on Sexual Harassment: If interested in being interviewed on this subject and its relevance to McGill, please contact Danielle or Taylor — evenings 288-7903. All opinions are important.

Time, Cosmo, Vogue, G.Q., Popular Mechanics, Field & Stream. If you've always wanted to appear on the cover of these magazines, this may be the closest you get. Call Mitch at 731-2295.

Watch For — The 2nd Annual Phi Delt Beach Party. Coming Soon.

SLUGS crush opposition, winning and tying over the weekend, in their relentless quest for respectability. See this superb broom-ball. Winter Stadium, Feb. 19, 5:15 (M), 6:05.

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Editor-in-chief  
Redacteur-en-chef de l'Édition Française  
Senior News Editor  
News Editors

Photo Editor  
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The Daily is a founding member of Canadian University Press (CUP), La Presse Etudiante du Québec (PEQ), and Campus Plus (CUP Media services).



Presented by the Women's Union and the McGill Film Society — it's the last in their series.

### THEATRE:

**Tuesday Night Café**  
Theatre: It is a double bill of Athol Fugard's *Boesman and Lena* and A.R. Gurney's *The Love Course*.

The first is a controversial South African play by the author of *Siswe Bansi is Dead* and *Master Harold and the Boys*. It is set somewhere in the South African veldt where Boesman

and Lena, non-whites of mixed blood, are encamped. Strangely socially relevant for McGill drama which is refson enough to go see it.

Directed by Harry Anderson. *The Love Course* is about a class in Romantic Literature where passion overcomes the two academics. Directed by S. Brightman.

February 22 to 25 at 20:00. *Morrice Hall* (3485 McTavish). \$3.00 students/seniors, \$4.00 others. For info/reservations, call: 392-4637.

## TODAYS

Womyn's Union Caucus on Lesbianism meets at 17h00 in Union 423. Topic: Early lesbian herstory. All womyn welcome. Circle K meets in Union 408 at 20h00. *Pirates of Penzance* last night — Fri. and Sat. are sold out. Tickets at Sadle's and the door. 20h00, Moyses Hall, Arts Building. Industrial Relations MIRA wine and cheese in Leacock 232 from 15h00-20h00. FREE ADMISSION. Irish Studies Dr. J.C. Beckett, Queen's University in Belfast speaks on Swift and Ireland at 20h00 in Arts Council Room 160. McGill Film Society presents *The Innocents*, 20h00 in FDAA. Guitar Recital Tony Battista, 20h00, Recital Hall. Psi U One Stop Pub Night at 22h00, 510 Pine.

McGill Christian Fellowship Lecture on Orwell at 18h30, Diocesan College, 3473 University. Groupe Biblique de McGill ce soir: Lire la Bible? 18h00-19h00, Newman Centre. Great Books of the Bible discussion. Newman Centre, 3484 Peel, 16h00. 392-5890.

### Friday and weekend

Harpischord Recital David Sandall. 20h00, Recital Hall. Youth Unemployment Seminar 3521 University at Milton from 10h00-14h00, Saturday. Speakers and discussion on Trade Union movement, women, young unemployed, government policies. Sponsored by NDP McGill. Free coffee. Debating Union impromptu debates at 15h00. Meetin Union B16.

McGill Film Society All the King's Men in L132. Saturday Gregory's Girl in FDAA. Both films at 19h00 and 21h30. MacDonald College Students' Society (Faculty of Agriculture) Invites all to the biennial Winter Royal: Food for the Future. Doors open today and Sunday 12h00-17h00 in the Centennial Centre. Saturday: 10h00-17h00. 30 displays and livestock show. Take bus 211 from Lionel Groulx metro. Gurdjieff Foundation lecture Vers l'expérience de la connaissance de soi, at 20h00. Visual Arts Bldg. Room 114, 1395 Dorchester West. Concordia University. Free admission. Valentine's Dance Saturday at 20h00. \$2 admission. Newman Centre, 3484 Peel. National Association of Canadians of Origins in India Info session for youth. Concordia University, Hall Bldg. 7th floor, 1455 de Maisonneuve West. Feb. 19, 16h00. Free admission, dinner and entertainment.

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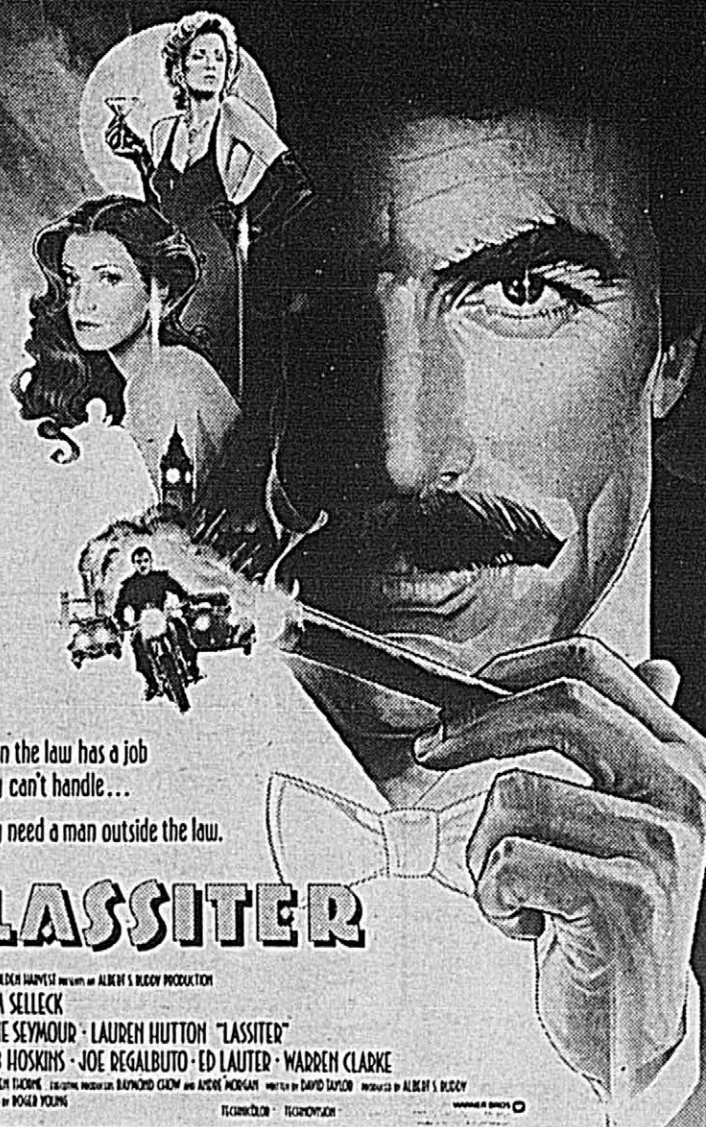
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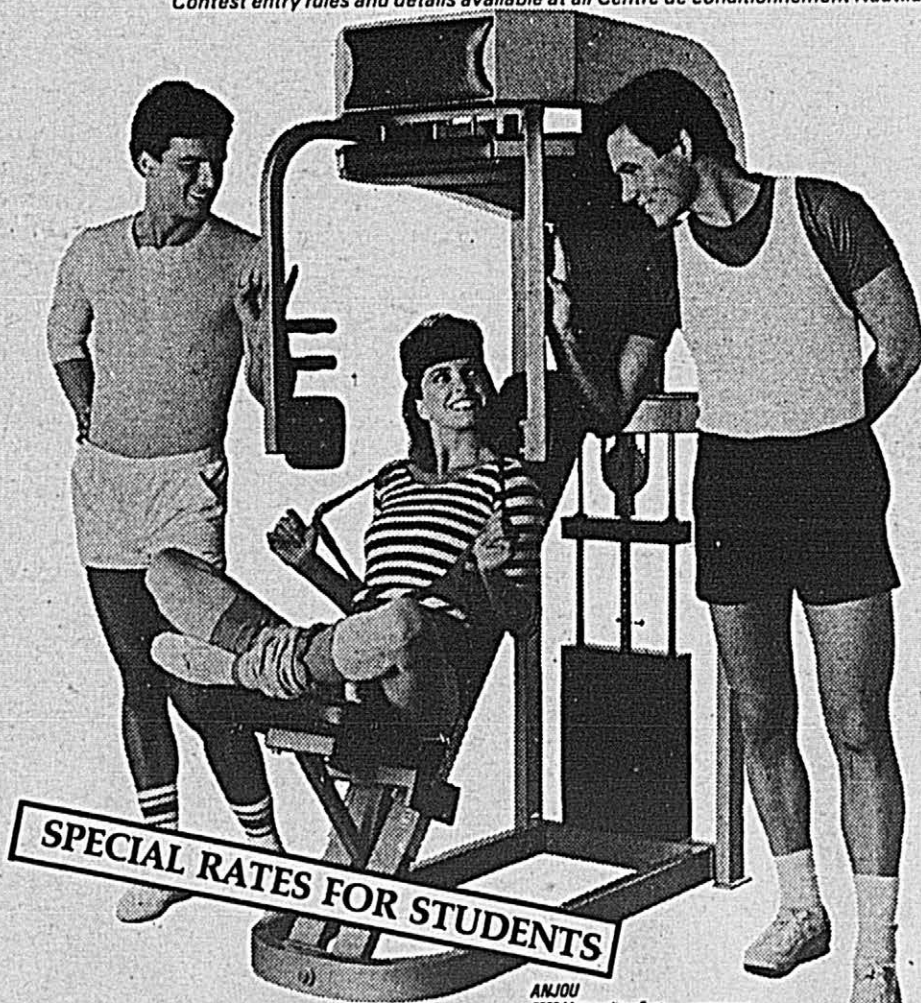
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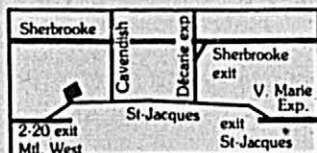
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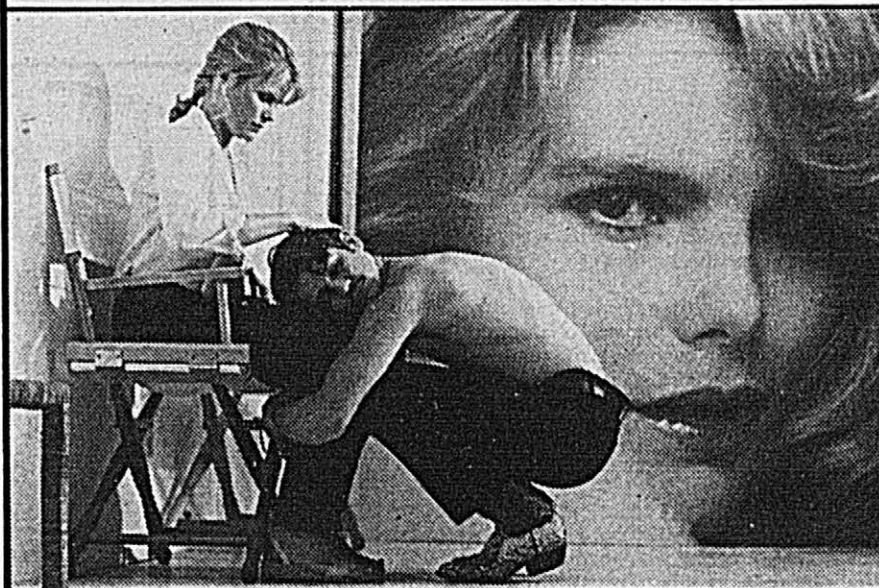
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